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ABSTRACT

One of six student guidebooks in a series of 11 arts and humanities career exploration guides for grade 7-12 teachers, counselors, and students, this student book on exploration of dance careers presents information on specific occupations in both performance careers and dance education. An introductory section describes the four different dance careers of Carol, Mike, Janice, and Laurie. The main chapters include general discussion of the field and what people in the field do, various specializations, skills and interests that are appropriate, education or experience required, where and how jobs are found and the job outlook, and suggestions a person in the field would make to students. The first chapter on dance performance careers focuses on the different styles of dance and how the careers are different for ballet, modern dance, jazz dance, and ethnic dance. Also included are notes on choreography as a career and a list of dancers' unions. The chapter on dance education includes discussion of dance therapy. A final chapter discusses change affecting the field (technological change, changes in style and taste, economic change, and government action) and emerging occupations in dance: notator, reconstructor, and autographer. Three professional associations are listed and an appendix lists nearly 50 dance job titles. (JT)

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Exploring Dance Careers a student guidebook

BY
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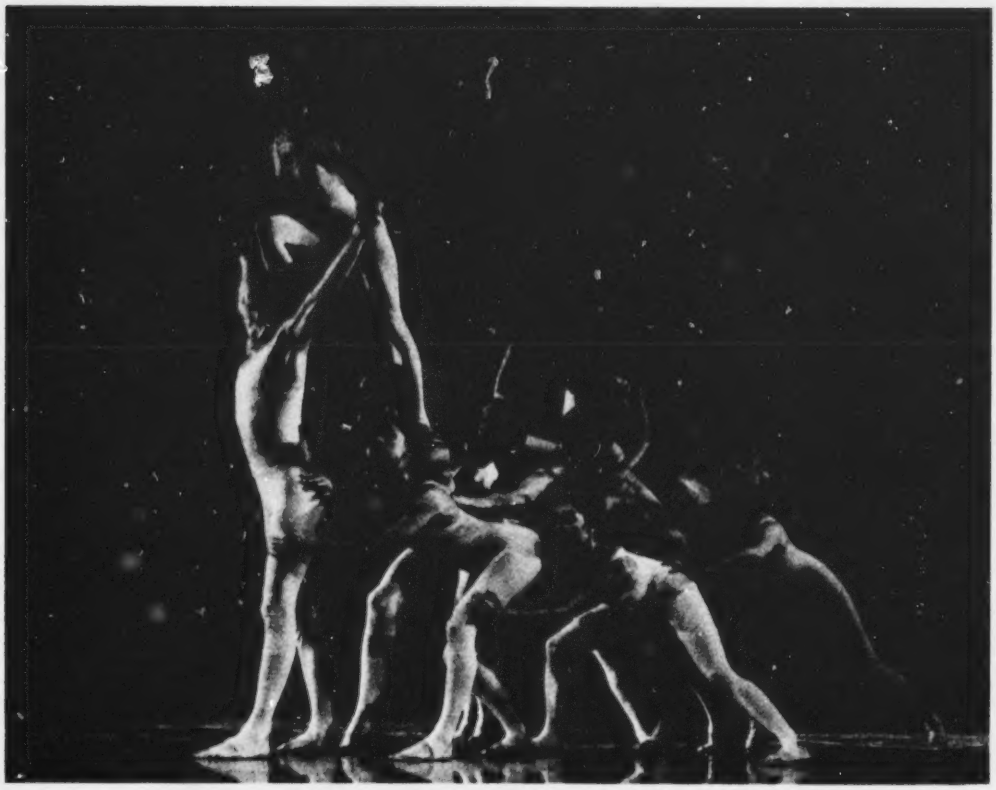


DANCE

INTRODUCTION

Of all the career fields in the performing arts professional dancing must be the smallest. Only about 7,000 people worked as dancers in 1974. Of course many more people danced as amateurs, and many more worked as dance teachers, but only 7,000 earned income by dancing.

That same year, 1974, the Ford Foundation made a study of performing arts groups with budgets of $100,000 or more. Their survey included 27 theater groups, 31 opera companies, and 91 symphony orchestras, but only nine ballet and eight modern dance troupes. The point behind all these numbers is to show how small the world of professional dance is when compared to the world of theater or symphony.

In order to give a complete picture of the dancer's world we must add to these 7,000 performers many teachers, dance therapists, dance historians, researchers, notators, and managers of dance companies. Some of these people may not actually dance themselves, but gain their livelihood because of an understanding of dance, or a deep interest in dancers.

Where do dancers work? Performers work either as part of an established company of ballet or modern dancers, or assist in other performances such as musical shows, television, or films. The dancers themselves are usually part of the corps de ballet - the ensemble of dancers - or they may be featured as soloists. Soloists can work as featured guest artists with companies other than their own.

Dance companies also need teachers and choreographers. Dancers in a company must train daily to stay in form and to learn new dances. The daily training is the responsibility of the teachers, who are usually master dancers with long years of experience. Choreographers create new dances; they also need years of experience as dancers and teachers.

What is it like to become a professional performing dancer? Let us find out by following the career of one dancer from its beginning.

Mark's Career

Mark's career as a dancer began almost as an accident when Mark was only six years old. His mother used to take his older sister Ophelia to ballet classes on Saturday mornings, and many times Mark was dragged along. On nice days Mark and his mother would go to the zoo, or to the river to watch boats until Ophelia's class was over, but when the weather was bad, they would stay and watch the class.

Mark used to sit by the pianist, fascinated by the music and the rhythmic movements of the class reflected in the mirror. At home, Mark would try to remember the movements on his own. Although he isn't sure when or how, Mark became the only boy in an otherwise all girl ballet class.

In school the other boys always teased him about taking ballet lessons and called him names like "twinkle-toes," but because Mark could always run faster and jump higher than anyone else in his class, the other boys accepted him in sports.

During the early grades Mark took weekly Saturday morning lessons. During junior high school, he also went to an afternoon class on Wednesdays. By the time he was a freshman in high school he had made up his mind to be a professional dancer.

Mark went to an audition and took some tests, and was accepted by a special high school for performing arts in his city. This school gave classes in different kinds of dance every day for several hours along with academic studies important for dancers. These included French (the international language of ballet), English literature and world history (to help a dancer interpret dramatic scenes), music (to help with rhythm and timing), as well as other high school courses. Mark was very proud to be in this special high school where performing arts were treated seriously and not as leisure time, extra-curricular activities.

When Mark was almost 17, and ready to graduate from high school, his ballet teacher suggested that he try a professional audition for an opening in a resident ballet company in the city. Mark describes the audition this way:

There were around 100 dancers trying to get this one job. I was number 37. While number 36 was on stage I was as nervous as a paratrooper bailing out over water at night. I did every stretching and relaxing exercise I know; still, the muscles in my legs were tied in knots. The manager called my number. I danced for... maybe two minutes when he began to clap his hands loudly. 'Thank you, we'll let you know. Number 38!' he said. That was it! My first pro audition. I didn't even get warmed up. I didn't dance very well... and I didn't get the job either. But I learned something about taking an audition!

Finally, after several more auditions, Mark got a job with a ballet company -- not a famous one, not a great paying job, but a job. As long as he did a little teaching on the side he would be able to get by on his dancing ability. For Mark this was a moment of triumph.

Now, Mark has a career of professional dancing ahead of him, at least until he is into his thirties. After that, he will be considered quite old for professional dancing. Teaching and choreography are two possibilities open to him, although he could retire at a young enough age to pursue an entirely different kind of career. With experience and know-how, and some financial and political support, he could start another dance company, or a school for dancers.

The life of a professional dancer is full of risks, hard work, and a lot of competition. It takes a person of great confidence, strength, and an ability to overcome the odds. As in many of the performing arts jobs, survival as a dancer <u>is</u> success.

CAROL, MIKE, JANICE, AND LAURIE

Four Different Careers

Dancers have careers very different from one another. On the following time line, there are four careers. The major events in each career are placed opposite the age when they happened. For instance, everyone started public school at age six. Carol, Mike, and Janice were 17 years old at high school graduation, but Laurie was 16.

Comparing the four lines on the time line and reading the four life sketches points out many differences and similarities about careers in dance.

Time Line

Age	CAROL	MIKE	JANICE	LAURIE
6	Public school-England	Public school	Public school	Public school
7				
8	Ballet lessons			Ballet school
9		Dance lessons		
10				
11				
12	Moved to N.Y.			
13	Public school and ballet classes			Professional performances
14				
15				
16		H.S. shows		H.S. graduation
17	H.S. grad.	H.S. grad.	H.S. grad.	
18	Job in drug store	College	College	
19		Summer playhouse	Spanish major	
20	Audition for Ballet Saskatoon		Folk dancing	
21			Study in Spain	Graduate school
22	Ballet - corps de ballet and solo roles	College grad.	Year away	Internship
23		N.Y. auditions	College grad.	Master's degree
24	Marriage	Musical shows	Folk dance ensemble	
25		Choreography		Job in State hospital
26	Instructing young dancers		Office work	
27				
28	Son is born			Courses and seminars in different therapies
29				
30				
..				
35	Retires from ballet company and starts school			

Carol

Carol, together with her husband Sam, is the founder, owner, and operator of a school of ballet.

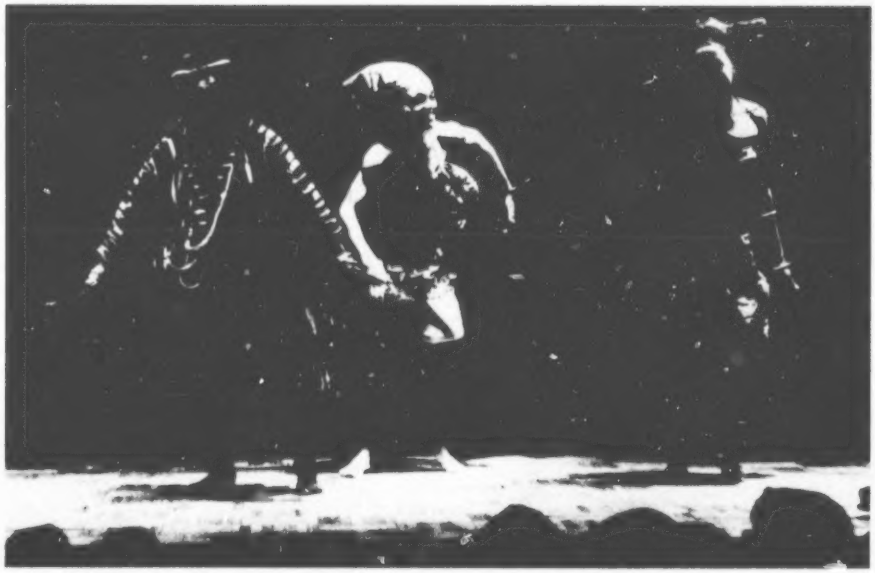
Carol was born in England where she went to grammar school and ballet school. When she was 12, her family moved to New York. In this country she soon resumed her ballet lessons after school. During high school she took class three afternoons a week and Saturday mornings, but she practiced dancing on her own every day.

When she graduated from high school she took class every day for many months, working at a part-time job in a drug store to pay for lessons. Her ballet teacher arranged for the director of the Saskatoon, Canada, ballet company to audition Carol and several other girls in his class for an opening. The director of the Saskatoon Ballet had come from Canada to New York to find a trained ballerina, and in Carol he saw the qualities of poise and self-confidence he wanted as much as the perfect ballet technique.

After several seasons with the Saskatoon Ballet both as a member of the corps de ballet and as a soloist, Carol was asked to instruct young dancers in the ballet school run by the company. She discovered that she loved teaching.

While working with the Canadian company Carol found time to get married and have a son. Almost 15 seasons of performance passed before Carol retired from the Saskatoon Ballet. Returning to New York to be near her parents, Carol and her husband Sam, also a ballet dancer, started their small ballet studio where other professional dancers could train.

Carol does most of the teaching herself, hires (and fires) pianists, schedules classes and lessons. Her husband keeps track of money matters and hundreds of other details. He hopes to be able to hire someone to help run the business so he can be free to do more teaching, but he can't pay for such an assistant yet. The school they started will probably never make very much money, but as ballet dancers Carol and Sam are used to having not very much money. What is important about the school is that it keeps Carol and her husband in daily contact with the art of ballet, which will always be the focal point of their lives.



Mike

Michael is a dancer and choreographer for musical shows. How did he get where he is?

In school Mike was always an outgoing and friendly person. He admits that often he got into trouble from talking too much or making funny comments at the wrong time.

When he was nine or ten, his mother took him to a dance school. At classes after school, and sometimes on Saturday mornings, he would learn many different kinds of dancing, such as tap, ballroom, and older styles of dancing -- Charleston and boogie-woogie. He also learned the latest popular dances -- twist, the funky chicken, the frug, or the mashed potato. As soon as a new dance came along, he learned it.

Mike became the best dancer in his school, and was very popular. Although he was a good student in general, his favorite subject was English because he liked to read plays and stories. In high school Mike usually had an important role in all the musical productions. When he was a senior, he made up all of the dance routines for the musical.

Mike went to a college that had a special theater department where he studied acting, dancing, singing, literature, and history of the theater. Part of his college training was performing plays in the

college theater. During the summers he worked at resorts -- once as a singing waiter, later as an actor in a summer theater. When he graduated from college with a Bachelor of Fine Arts degree, he already had the experience of working in more than 25 productions in and out of school.

Mike knew that there was a tremendous amount of theatrical activity in New York City, so he went to try his luck. Mike followed auditions and results of auditions in trade magazines like Variety. He danced at many auditions before he finally got an opportunity to prove his abilities on a New York stage.

Now, Michael has enjoyed successful performances in New York and other cities. Many of his most recent jobs have been in newly opened dinner theaters in the suburbs. Because Mike is often the best dancer in the cast, he is beginning to do more choreography, making up dance routines and teaching them to the cast.

Janice

Janice has a college degree in a foreign language.
How did she become a dancer?

Janice went to a public school like any other public school. She was a good student whose best subject was Spanish. No one was surprised when she decided to major in Spanish in college.

However, no one could have foreseen what happened to Janice when she got to college: folk dancing. Janice had never danced much when she was younger. Only once or twice a year was there square dancing in the physical education classes, and she couldn't remember having quite as much fun. She especially liked the East European dances from Hungary, Yugoslavia, Greece, Macedonia, and Bulgaria, places she had never thought about before.

During her junior year of college, Janice went to Spain to study her major language in its home environment. When she returned, she decided to stop going to school for a year. Janice went home, did temporary office work, and, of course, spent all her spare time folk dancing at a nearby university.

One night at dancing, Janice met a woman who directed the Folk Dance Ensemble, a group of serious folk dancers who gave concert performances. Soon, the Folk Dance Ensemble invited Janice to join them as a performing dancer. Janice turned down the invitation because she wished to finish the college education she had started.

After college, Janice did join the Ensemble but, because the dancers were not paid, she had to get a paying job also. The practice teaching she did in college had convinced her that teaching Spanish was not what she wished to do with her life. Folk dancing was what she wanted.

Now Janice has a daytime office job doing typing and filing. She

recently left the Folk Dance Ensemble to sing with a new folk music orchestra. At night she folk dances and rehearses Balkan folk songs with friends of hers who have formed the folk orchestra. She is saving her money for a tour of the countries whose dances and traditions she has learned.

Laurie

Laurie was destined to be a great ballerina -- or was she?

Laurie was practically a child prodigy, a child star. Her ballet training began shortly after she turned eight. By the time she was in the ninth grade she had already performed in professional productions. By the time she graduated from high school, a professional ballet career seemed the surest road for Laurie's success.

But Laurie began to have interests other than dancing. Applause and fame weren't everything. At a liberal arts college, she hoped to figure out what she would do with her life. The courses that interested her most were psychology and philosophy, and, of course, she still loved to dance.

When Laurie heard about a program in dance therapy, she thought she had found the answer. Dance therapy would give her an opportunity to use both her dance background and her training in psychology. After further college study and an internship at a large State mental hospital, Laurie was awarded a Master's Degree in Psychomotor Therapy, the degree awarded to qualified dance therapists.

A job as a dance therapist was impossible for Laurie to find. Only the largest hospitals have paid dance therapists. She did, however, find a low-paying job as assistant occupational therapist in a State hospital that had no dance therapy. Laurie hopes to find patients who can be helped by dance therapy, and start her own dance therapy program.

Laurie is also interested in other kinds of therapy, and is taking seminars and courses to learn more about how to help the emotionally ill.

SUMMARY

Carol, Mike, Janice and Laurie are four people who are following careers in dance. Carol and Mike are paid professional performers, although Carol is now teaching. Janice and Laurie are not paid performers; in fact, as a dance therapist, Laurie doesn't perform at all.

Carol, Mike, and Laurie all began their training very early in life. Early training is the rule among professional dancers, especially in ballet. Janice was almost ten years older than the others when she began her informal folk dance training.

Mike and Carol have been following their careers in a very direct way. Both trained to be dancers, worked as performers, and taught dancing. Janice, however, trained as a Spanish teacher, became a performing dancer, and worked in an office to support her unpaid career in dance. Laurie headed toward a long and successful professional ballet career, but as other interests became more important to her, she changed the direction of her career. Now that Laurie is becoming interested in other kinds of therapy, her career may still change further.

Careers are as different as people. The four careers of Carol, Mike, Janice, and Laurie are as different as careers can be, but dancing is the central feature of each of these four lives.

DANCE PERFORMANCE CAREERS

The career of a dance performer often flows through these stages: student, dancer, choreographer, teacher. It is usually difficult to tell when one stage stops and another begins. Students perform, occasionally in the same company as professional dancers. Performers often teach. Teachers choreograph new dance works for their students. Choreographers are often their own dancers, and dancers are often their own choreographers. One thing common to all dancers at all stages is that all remain students of the dance throughout their careers. Even the most gifted and experienced ballet dancers "take class" on a daily basis.

Not all dancers follow the same career pattern, of course. Differences in dance careers arise from different dance styles and from the different settings in which they are performed. For instance, the atmosphere at a night club featuring jazz dance routines in a review is very different from the atmosphere in a theater where a ballet is being performed. In a night club, people want to be entertained, relaxed, and having a good time. Cigarette smoke and alcohol are part of the scene, and the dancing is a temporary diversion. At a ballet performance, the dancers' art is the center of attention, and the audience concentrates on every move.

Performance setting is not the only difference in dance careers. Training is different in different styles of dance. The number of years a dancer can perform on stage is different for different styles of dance. Even physical requirements differ among dance styles.

WHAT ARE THE DIFFERENT STYLES OF DANCE, AND HOW ARE THE CAREERS DIFFERENT?

Ballet

Ballet as we see it today developed from the dancing in courts of the kings and queens of Europe. Ballet's classical forms are based on a highly developed and refined technique. As one dancer put it, "Ballet tries to make the unnatural seem effortless and natural."

A ballet dancer's training must begin very early in life. Pre-ballet training can start before age eight. Classical ballet training requires classes more than once a week. A ballet dancer has to make a lifetime career decision by age 15 or 16. Professional companies audition dancers for professional jobs when the dancers are 17 or 18.

The reason for early training is that the body of a dancer should grow into the techniques needed in dance. Great ballerinas can remain almost forever on the tips of their toes only because of expert and careful instruction from an early age. The sensational leaps of ballet dancers are the result of years of study and daily practice, not only physical effort.

Usual Timetable of a Ballet Career

Age

- 8 - Ballet lessons weekly
- 12 - More serious study of dance
- 14 - Lessons three or four times weekly
- 16 - Decision: ballet career or not?
- 18 - Professional audition, beginning of performance
- 28 - (or age 30 or 35) Retirement from dancing in performances
- 30 - (and on) Teaching/choreography

The ballet dancer appears on the stage as a performer during the years in which the body is at its peak of strength and vitality. Professional athletes have similar timetables for their careers. The dancing part of a ballet dancer's career is often coming to an end just as many other careers are beginning. (There are of course many exceptions to this pattern of early retirement. Margot Fonteyn, for instance, remains one of our greatest ballerinas.)

Today, as in the past, the ballet world is dominated by great European companies from capitals like London, Paris, Moscow. In the United States, most of the important ballet schools and companies are based in New York City. When ballet companies in the U.S. and Canada need new dancers, New York is often the first place they look.

The outlook for occupational opportunities in ballet is not at all clear. Audiences for all forms of concert dance have increased dramatically in the past few years. However, most ballet companies (also theaters, symphonies, and operas), are unable to meet their costs. Depending on generous foundations and government agencies such as the National Endowment for the Arts, ballet companies need contributions to remain in business. The general economy and the actions of State and Federal legislatures will have a powerful effect on the future of American ballet dancers.

Modern Dance

Many young dancers with early ballet training wish to enter the field of modern dance. Modern dance is an American-born art form. One of the first dancers in modern times to break with the classical traditions of ballet was Isadora Duncan. The new spirit she breathed into dance is still very much alive today in modern dance. The technique of modern dance is somewhat freer than that of ballet. A great deal of discipline and long, hard study is still needed to become a good modern dancer. Both styles of dance use some of the same techniques.

Modern dance is very popular on college campuses, where degree programs are offered to dance majors. Training for modern dance is provided in neighborhood studios, in dance company-sponsored schools, in specialized schools for the arts, as well as in colleges and university programs. Some modern dance experience is provided in public schools, usually as part of the physical education program.

The training of a modern dancer can extend through several years of college, and the performing career often continues longer than that of ballet. Because a great deal of creative imagination is needed to deal with the freer techniques of modern dance successfully, well-rounded education including literature, languages, visual arts, and music, as well as dance courses, is useful to modern dancers.

The world of modern dance is dominated by Americans, with the greatest amount of activity centered in New York. New companies are formed every day, and old ones dissolve. It is a constantly shifting scene in which experiment is very important. Modern dancers have close associations with avant garde composers and conceptual artists. A great number of dancers are involved with multimedia presentations and the creation of new art forms, not just dance works.

Modern dance companies depend on sponsors even more heavily than ballet companies. The outlook for the continued growth of professional modern dance depends on the actions of State and Federal legislatures, on the general economy, and on the willingness of universities and other institutions to sponsor dance companies.

Jazz Dance

Most dancers working on the musical comedy stage, in night clubs, dinner theaters, motion pictures, and television variety shows are trained in jazz dance. Most of these dancers have had some training in ballet, tap, popular, modern, and ethnic dance styles, as well as acting and singing. There are few organized companies since most jazz dancers work as individual free-lancers, auditioning for every new show. In this highly competitive end of the dance world, younger dancers have a definite advantage. Once again, New York is where most work originates.

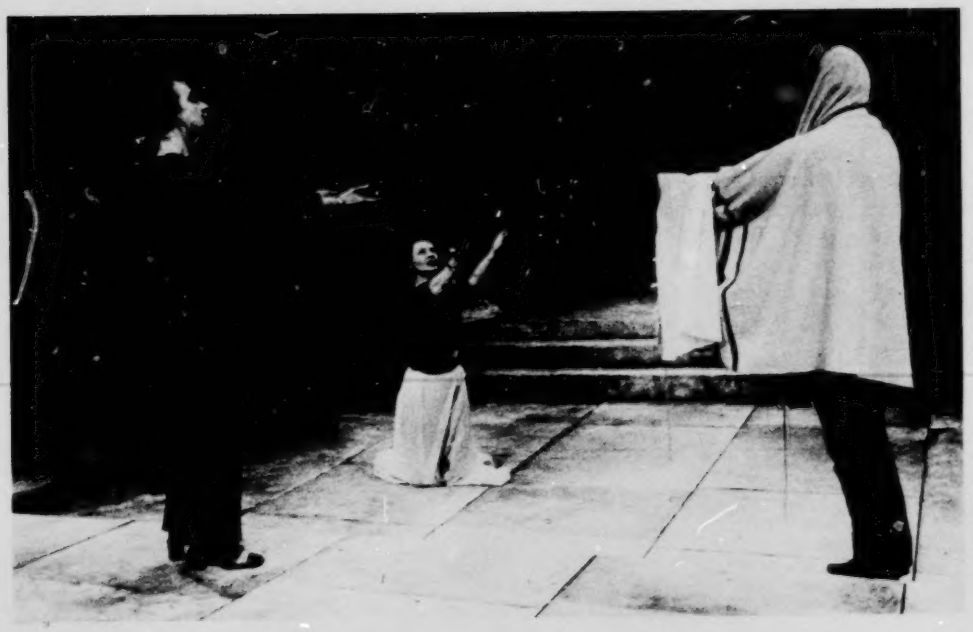
Ethnic Dance

Dance styles associated with a particular people and culture come under the heading of ethnic dance. Companies specialize in European folk dance, Spanish dance, African, Afro-American, Native American, Balinese, or one of many other national styles.

Unfortunately, very few opportunities exist for performing these dances on a professional basis. Most of the dancers in such companies dance because they love dancing. Whatever money is earned usually goes to defray costs and expenses, and not to pay the dancers.

Training in ethnic dance styles is available in a few private dance studios, or through college folk dance clubs, or recreational centers such as YMCA.

One form of ethnic dance is American square dancing. Square dance clubs are so widespread that there is a constant need for good callers and teachers. While square dance callers can make some money calling dances, they usually hold other jobs during the day and supplement their income by calling square dances at night.



CHOREOGRAPHY

Many dancers in ballet, modern, jazz, and ethnic dance go on to work as choreographers when the performance part of their careers is over. Many dancers combine choreography and performing.

Working as a choreographer, a dancer creates new dances, often working with a composer who writes new music, too. The choreographer usually notates his ideas in sketches or symbols and using the symbols as a guide, teaches the dancers their parts. After many rehearsals, the perfected dance may become part of the company's repertoire.

More Facts About Professional Dancers

Professional dance attracts many more women than men; in fact, professional dance is 90 percent women. Nevertheless, most dance companies require equal numbers of both sexes. The crowded dance world is highly competitive for men, but nine times more competitive for women.

In both ballet and modern dance, employment is irregular and seasonal. Even the most established dancers can look forward to only 36 weeks of employment per year. The most famous ballet and modern dance stars earn only a fraction as much as stars in other fields.

UNIONS

Most of professional dance is concentrated in the areas of ballet, modern dance, and jazz dance. Professionals in these areas belong to the following unions:

American Guild of Musical Artists
Ballet, modern dance, opera dance companies

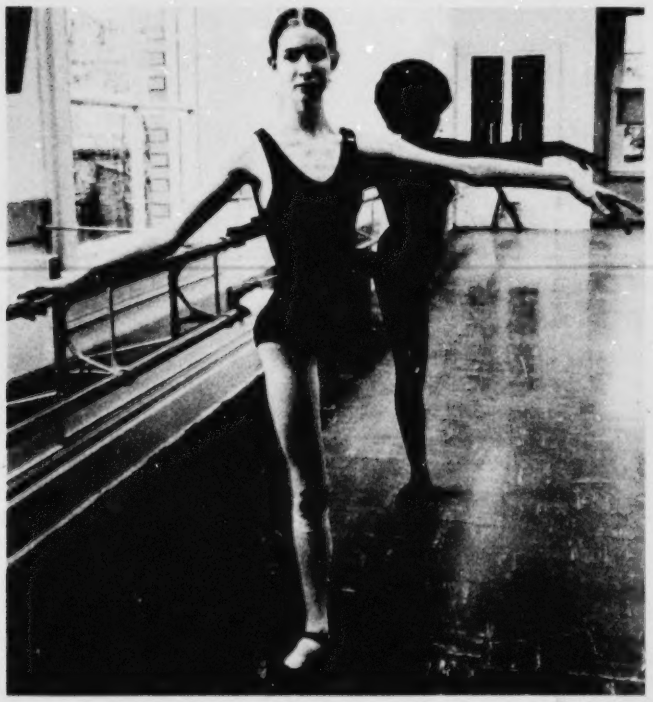
American Federation of Television and Radio Artists
Dancers on television

Actors Equity Association
Stage musicals and dinner theaters

American Guild of Variety Artists
Night clubs and variety shows

DANCE EDUCATION

It is reported that a Native American, on meeting a member of another tribe, would not say, "Who are you?" but rather, "What do you dance?"



Dance is a significant part of every culture, often inseparable from its literature, music, and mythology. There are tales of long vanished native American tribes that went "dance crazy" leaving work undone in the fields and dancing all over the world. The performance of a dance is often the central feature of some of the Native American's most profound religious ideas: The Sun Dance of renewal, and later, the Ghost Dance. It seems as if humankind has a definite need to dance.

In our society, fulfilling the need to dance, or to move creatively, is becoming easier and easier. Amateur dance companies, "movement centers," dance orograms at adult education centers, and dance clubs, as well as the many private dance studios, are providing dance opportunities in all styles for people of all ages. Each of these opportunities provides jobs for teachers, callers, or choreographers to organize and direct dance programs. This is one aspect of dance education.

By far the most dance teaching takes place in private, independent dance studios. Teachers in these studios are dancers with professional experience, or sometimes accomplished amateurs. Some specialize in ballet, or tap, or modern dance. Other studios offer a wide variety of classes in all styles of dance. Many of today's professional dancers began their training in neighborhood dance studios. The studios are extremely important to amateurs who might otherwise be unable to experience dance as an art form.

In addition to private studios, dance schools are often maintained by established dance companies. A ballet company will use the facilities of its own rehearsal space to operate a school for the training of its own and other dancers. Some of the best students in such a school can go directly into professional work with the sponsoring company.

Colleges and universities hire dance teachers with advanced college degrees to teach and administer dance courses. Teachers working in college usually need a master's degree and knowledge not only in performance, but in dance history, dance notation, and dance education. College-trained dancers are more apt to enter dance education fields than the more competitive world of performance. Some conservatories have diploma programs in dance which emphasize professional performance experience and training more than dance education.

Public schools have not supported dance programs nearly as well as music and art programs. What dance is available in public schools is generally part of the physical education program - and usually only girls participate. Only a handful of states even recognize dance teachers for licensing or certification, as they do other teachers. The few dance programs that do exist are taught in specialized schools for the arts, or special magnet school programs. With the continued development of magnet schools, and if more states certify dance teachers, the job outlook for dance teachers in public schools could improve.

DANCE THERAPY

Dance therapy is the use of movement as a healing process. The dance therapist uses the patient's own creative movements as a way of promoting emotional order and physical coordination. Sometimes dance therapy is classified with art and music therapy as the "creative art therapies." Medical and clinical workers also refer to these as "non-verbal" therapy. The patient's movements, not words, are the primary tool of a dance therapist.

Because some patients require individual attention, and others need group activities, dance therapists must be able to work with any number of patients in a variety of situations. The dance therapist does not work alone, but with a team including doctors, psychologists, other therapists, nurses, and other medical professionals.

Regular meetings are needed to discuss the progress and treatment of each patient. Some dance therapists work with patients in an institution like a State or private hospital or correctional institution. Others work in clinics or out-patient departments, or in private studios where doctors send them patients.

Good dance therapists have a strong background in both dance and psychology. In addition, they have developed skills in the techniques of dance therapy. Training of a dance therapist usually involves the following:

- Dance training from an early age
- High school diploma
- Four-year college, bachelor's degree, with major in dance or psychology
- Graduate study in specialized dance therapy program, graduating with a Master's Degree in Psychomotor Therapy
- Supervised internship, working closely with a professional dance therapist.

Education alone does not a dance therapist make. Other experiences can be very important, such as counseling, teaching, working with children, and other experiences needing involvement with people.

Laurie is a trained dance therapist, but she is now working as a recreational therapist in a State hospital where there is no dance therapy position. Her experience is common because of limited job opportunities.

Laurie's work experience includes her job as an office receptionist, and as a dance counselor in a summer camp. She attended a four-year college as a psychology major and graduated with a Bachelor of Arts degree. After post-graduate study, including an internship in a large hospital, Laurie won a Master of Arts in Psychomotor Therapy.

There are very few positions available to dance therapists. Most are in large cities, principally in New York, Washington, and Philadelphia. Laurie sent her resume to many large city hospitals and many State hospital systems. Then she made many follow-up visits and telephone calls, but to no avail. Dance therapy is a new profession. Many members of the medical profession are skeptical about the worth of non-verbal therapies. Because of the lack of jobs Laurie had to settle for a related job in a large State hospital as a recreational therapist.

In order to work as a dance therapist, she explains, she will have to arrange to find patients for whom dance therapy is appropriate. Then she will need permission to work with them and demonstrate the usefulness of her work. Then, if the doctors are impressed, she may receive more patients. Many dance therapists use this "infiltration" technique to create their own jobs where none are available.

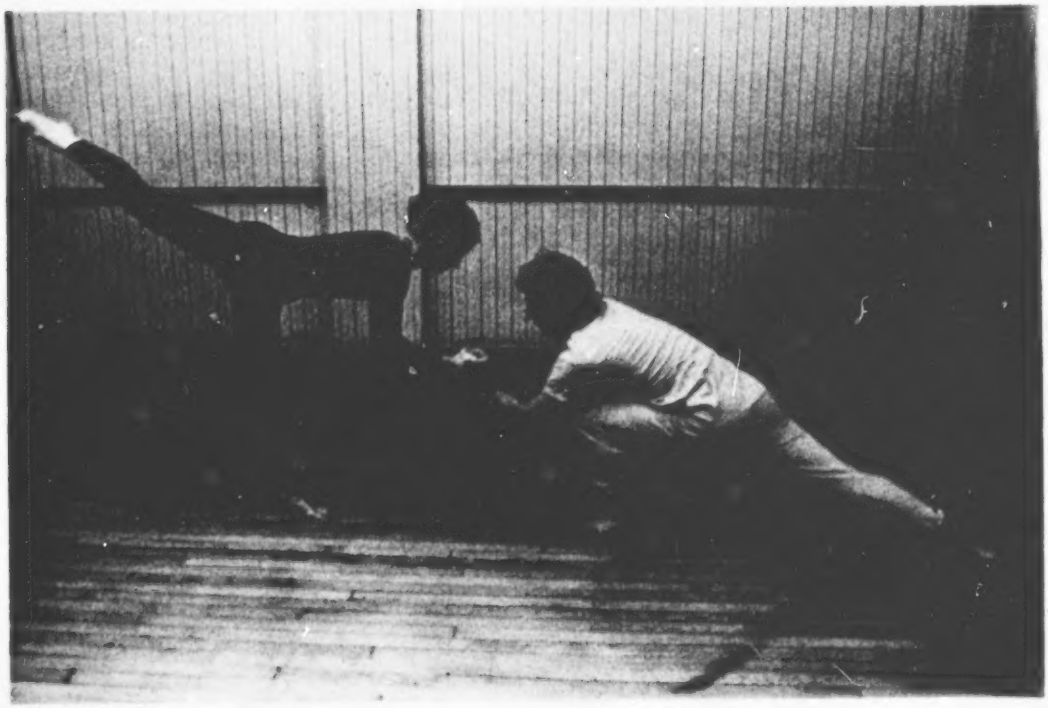
Laurie lists these abilities and qualities as important in a dance therpist:

1. Tolerance
2. Ability to work in an atmosphere of chaos

3. Must be creative enough to work without supplies, must be resourceful
4. Physical and emotional strength
5. No serious disabilities.

Job Outlook

Dance therapists must overcome the resistance of members of the medical profession by doing more research. At this time finding financial help for research is difficult. As research helps educate medical workers, more job positions may be established by pioneering and resourceful dance therapists.



EMERGING AND FADING OCCUPATIONS

CHANGE

Occupations emerge and fade. Work that was common and in demand years ago is no longer needed. Occupations that seem to us necessary and important may not have existed a few years ago. In dance, as well as in other arts, factors which affect the emerging and fading of occupations are:

- Changing technology
- Changing style and taste
- Changing techniques
- Changing economy
- Changing government policies.

Technological Change

In the working world, jobs are always becoming more or less important. In our own time we can see examples of work done by hand in the past, now being performed by machines. As machines are replacing unskilled workers, and making the jobs of skilled workers easier, machines are also creating new jobs for people with up-to-date skills.

Changes in technology not only affect the lives and jobs of workers on assembly lines; artists, including dancers, have felt the impact of technological change. Today's dancers are the first generation of dancers able to watch video recordings of their own performances.

Technological change, however, has eliminated some of the routine tasks of rehearsal pianists. Ballet companies may now use the tape-recorded score of Nutcracker Suite in rehearsals rather than hire a pianist to play the score. Although the tape recorder is a boon to the ballet company, it takes work, and therefore money, away from the pianist, and pianists usually don't make very much money.

Changes in Style and Taste

Changes in style and taste have a profound effect on artists' lives and incomes. A dramatic example is the development of modern dance. In the early days the public was largely indifferent to the new form of dance. Gradually, through the efforts of dance critics and educators, and the dancers themselves, the public has become more enthusiastic, creating more opportunities for dancers to develop in the new style, and also more places where dance is welcome. Recently, more people than ever are attending modern dance performances - especially on college campuses.

Economic Change

As the economy rises and falls, dancers and artists are affected just as much as everyone else. A recent survey (Americans and the Arts, Associated Councils on the Arts, 1974) shows that more than half of Americans believe that cultural organizations including dance companies either make money or break even. The truth is that they lose money and they have to rely on contributions. In hard economic times, fewer people can give money to dance companies, so they have to give fewer performances and employ fewer dancers.

Business managers, along with arts managers and directors of dance companies face the challenge of finding enough money to support their companies. Their jobs include advertising and public relations work, applying to foundations and corporations for help, soliciting wealthy individuals, deciding ticket prices, and general miracle-working.

Government Action

Dancers and loyal dance supporters are active in State and Federal government agencies such as Councils on the Arts. Arts councils are an important source of help for dance companies. The councils receive money from the legislatures to give in the form of grants and fellowships to dance companies and schools of the dance. Arts councils also sponsor programs designed to develop new audiences for the work of dancers.

EMERGING OCCUPATIONS IN DANCE

When the system of music notation was developed, several new jobs were created along with the new notation system. Included were workers who notated music in the new system, workers who could teach others to read and perform pieces notated in the new system, and workers to make copies and preserve them for future use.

A system for notating dance movements in graphic symbols, known as Labanotation, has created several new occupational opportunities for dance workers. The new occupations are similar to the ones created by music notation.

Notator

The Dance Notation Bureau, of New York, describes the task of the notator as recording the dance in Labanotation, thus producing a graphic score. The score includes the graphic notation of the movement, music, costume sketches, background notes, and as many details as are needed to restage the performance at a later time.

Notators need basic technical training in dance, but do not have to be professional performers. Training in the techniques of Labanotation is available in 96 college and university courses and in special training schools throughout the country. Professional notator training can also be obtained at the Dance Notation Bureau. Trained professional notators can find work as staff notators for the Dance Notation Bureau, with individual dance companies, or with dance departments of universities.

Reconstructor

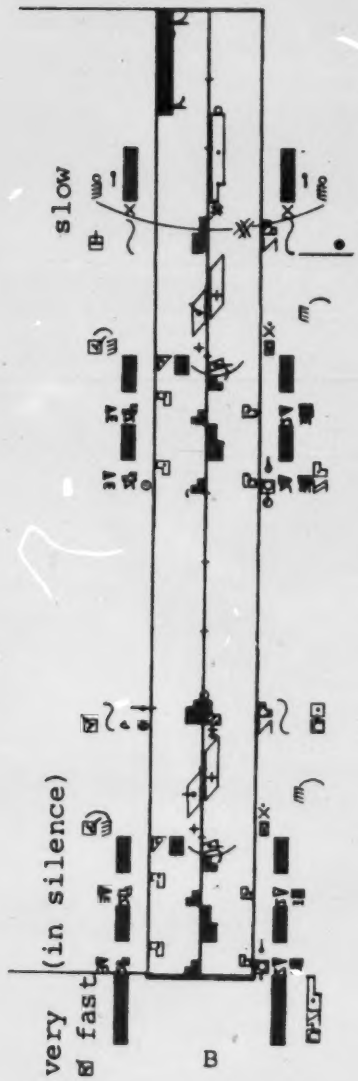
The task of a reconstructor is to train a company to perform a dance notated in score form. A reconstructor should have had a career in professional performance and should have the ability to direct people. A reconstructor should have extensive training in the system of notation.

Training for reconstructors is provided in a ballet master's workshop, conducted by the Dance Notation Bureau.

Autographer

From the notator's handwritten score the autographer puts the notation in a form that can be used for publication. Recently, a typewriter element has been developed which makes the autographer's job easier. The new typewriter element also permits access to computers. Both typewritten and computer-prepared scores will help make Labanotation available to more dancers. These new developments will also lead to new areas of research and artistic experiments.

What Does Dance Notation Look Like?



Prisms
by Shirley Ririe

What does dance notation look like? Labanotation, the system used here, is read from bottom to top. The central line corresponds to the central line of the body. Symbols on either side of the line indicate movements of the feet, legs, arms, etc., and the rhythms as well.

Prepared with the Labanotation-IBM Selectric Typewriter Element by Billie Lorant, Dance Notation Bureau, Inc.

The growth of dance notation has made it possible for choreographers to take advantage of publication and performance rights under the copyright law. That means that a choreographer will receive payment when someone buys a published notated copy of his/her dance or when someone performs a dance that the choreographer has created.

Questions about publishing and royalties in music have created a need for legal experts versed in copyright procedures. As dance notation comes into its own, dancers and choreographers will seek legal advice, copyright registration, and library or archival services. Growth in these directions could make organizations like the Dance Notation Bureau extremely important and busy places.

Jobs in dance are always changing!

ASSOCIATIONS PROVIDING CAREER INFORMATION

American Dance Therapy Association
1821 LaCoronilla Drive
Santa Barbara, California 93109

Dance Notation Bureau
19 Union Square West
New York, New York 10003

American Association for Health,
Physical Education, and Recreation
Dance Division
1201 16th Street, N.W.
Washington, D.C. 20036

APPENDIX
DANCE JOB TITLES

Performance and Creation

- Choreographers
  - Ballet
  - Modern dance
  - Jazz dance
  - Theater
  - Film
  - Television
  - Night club
  - Folk dance ensemble
- Dancers
  - Ballet
  - Modern
  - Jazz
  - Popular
  - Theater
  - Film
  - Television
  - Night club entertainers
- Dance Notators
  - Notator
  - Reconstructor
  - Autographer
- Musicians
- Designers
  - Stage scenery designer
  - Lighting designer
  - Costume designer

Production and Application

- Production Management - Manager, Dance Company
- Camera, Lights, Sound
- Stage Set, Properties
- Costumes, Hairstyles, Makeup

Dance Business

- Arts Business Management: Concert Management
- Sales
  - Manager, dance studio
  - Salesperson, dancing instruction
- Professional Associations and Organizations
- Legal and Financial Services

Dance Education

- Teaching
  - School, college
  - Private studios
  - Folk dance societies
  - Ballroom studios

Community Arts Services

- Library services - Bureau of Dance Notation

Dance Therapy

- Hospitals
- Clinics
- Correctional institutions

Writers and Researchers

- Dance critics
- Dance historians

Government Services

- State and regional Councils on the Arts
- City officers of cultural affairs

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